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it, *tebawwalat*. The camel's urine destroys the lice embryos, refreshes the scalp, prevents itching, and gives the hair a peculiar gloss. Then the girl takes a wooden comb with rough teeth on both sides, combs her hair, *temaššaṭat*, and braids it, *telemm râsah*. The hair above the forehead as a rule she does not plait, but merely trims, so that it hangs down freely, *ḳuṣṣa*, but she plaits the rest of the hair on the top of the head and above the ears into braids, *ḏwâjeb*, and makes two small pigtails, *'akṣa'*, of the back hair. Each braid ends in a small knot tied with a small ribbon. The braids are neither wound around the head, nor rolled. Long unplaited hair is called *ša'ar*, plaited hair being known as *žeḍâjel* (or *ḳrûn*). Trimmed hair above the forehead is *ḳuṣṣa*, *nâṣije*, or *ǧabhe*. Tresses: *židle*, *'erf*, or *ḳrûn*. Short hair: *ḥawâf*, *berčem*, *ka'ḳûle*, *râs*, or *šûše*.

Long hair and long tresses are the chief ornament of a woman, and every youth longs to marry a girl or woman thus adorned. The older men do not care for the long hair and advise the youth: "Amuse thyself with a short haired one, if thou canst not get a girl whose tresses are ornamented with coins; *telahha' bumm šûše ilja mâ tǧîk al-manḳûše*."

Nearly all women are tattooed on the lips, cheeks, nose, forehead, breast, around the breasts, and on the belly. This is always done by a gipsy woman, *ġûrijje*. First the gipsy pricks certain patterns into the skin, then dips the needle in indigo and transmits this dye into the holes. After this operation she binds the tattoed part of the body, and not until the seventh day is past are the bandages removed, when the spots are washed. The pictures thus produced, *dakk al-wšûm*, generally circles and triangles, are supposed to enhance the maiden's beauty, *min šân zerâ'a*.

Both men and women wear on their bare bodies a belt plaited from five thin strips of gabelle leather, the men's being called *ḥaḳw* (or *sebte*), and the women's *barîm* (or *rwesejni*). Persons not wearing this belt are named *mo'w* or *aslat*. The Rwala buy the *ḥaḳw* from the Ṣlejb, usually for a quarter of a *mejîdijje* (22½ cents).

MEN'S CLOTHES

The main dress of the men consists of a white shirt (*ṯowb*) reaching to the heels, with broad sleeves ending at the wrist

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291 554 Some say: "The clothes are the wings of the descendants of Adam, *al-hdûm ğenâḥ beni âdam*," as people always consider a well-dressed man something better than he really is. Others again claim that the clothes do not add to a man's good qualities. "A good man will be good even if on rising from bed (he has nothing on but his shirt), while a scamp will be a scamp even if he scrubs himself with soap; *az-zên zên low ḳa'ad min manâmeh aš-šên šên low taṛassal bes-ṣâbûn*."

291 832 A maiden suing for a youth's favor is careful of her appearance and dresses to the best of her ability, but as soon as she knows herself to be loved she cares no more for dressing finely and thinks only of her lover's qualities. A popular ditty says:

W-allâh jâ ğerd larmîk w-albes ğedîd
ajj al-ğedîd w-ajj al-ğerdi
ilja šuft az-zên 'aḳli jerdi
eḳrûn aš-šowḳ rumḥ as-serdi.

By Allâh, I shall cast thee aside, old dress, and put on a new one.
But which is the new and which the old?
If I see a noble youth, my judgment is gone,
For has not my beloved plaits as long as a spear carried by the Serdijje?

291 At home in his tent the man can leave off his cloak, *'aba'*, or his sheepskin coat, *farwa*, or he can go, as the saying is, in a dress below his belt, *bekdûm al-maḥram*; outside, however, he must not appear in that condition, for that would be an offence against common decency. If a traveler arrives without his mantle or sheepskin coat, he makes it known either that he has been robbed or has lost those articles. In dangerous districts a Rwejli will only loosen his belt in the evening and will go to bed fully dressed. Elsewhere he sleeps either in his shirt or even naked, merely wrapped in his mantle. If suddenly awakened by noise at night, he jumps out of his bed, snatches up his arms, and pressing the cloak to the body with his left hand, rushes out to see what has happened.

854 The hips of a baby are plastered with dry camel's manure, *dimne*; the baby is then wrapped in a long shawl tied with a thin string and fastened by two ropes of camel's hair to the two main tent stakes, and the cradle, *mâdd*, is ready.

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Daḥal stands for the Nefûd, the numerous funnel-shaped hollows of which resemble *daḥal*, or dolines, and are favorite resorts of the gazelles. The maiden has dyed her finger nails and palms yellow with henna. 831x 539x

Jâ ġazâlen jeǧurr aṭ-ṭowb
w-aḍ-ḍwâjeb ṛaššenneh
rîżeh jâ 'asal jaḍowb
w-hani min riwi minneh.

Oh, that gazelle! she trails her dress after her,
While her tresses strike against her.
Her spittle is like melted honey itself;
Blessed is he who may drink of it.

Jâ ḥowk 'aṭni ḥebbetak malkûš
ṛaṛnen twašša' leh ḥarîr
jâ-bu ṭamânen miṭl darr al-bûš
w-al-ḥadd beh rih aḍ-ḍarîr.

Darling, give me a kiss, one as light
As when silk clings to the twig that catches it.
Thou hast eight teeth as white as the camel's fresh milk,
And thy cheeks give forth a fragrance like *ḍarîr*.

Malkûš signifies a thing which, although but slightly connected with another, cannot be easily parted from it.

Az-zejn low ḥu waru-l-bâbi
lâzem en 'ajûni jerâ'enneh
'aslûǧten ḥaḥw aṭ-ṭijâbi
w-ġn-nhûd laṭ-ṭowb ḥâlenneh
jâ mâ ḥala naz' aṭ-ṭijâbi
w-erkâj senri 'ala senneh.

On a beauty, even if she stands behind the door,
My eyes must dwell.
Slender she is and yet fills her dress,
And her breasts lift up her garment.
Oh how sweet she is while undressing
And while my teeth are pressed against hers!

'Aslûǧe is a woman neither thin nor too fleshy, but of slender waist, tall and yet with broad hips which stand out under her dress, *ḥaḥw aṭ-ṭijâbi*. [832]

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3. Memories of your distant sweethearts will come to your mind; for them you will long.
Her neck is like a gazelle's alarmed by a shot.
4. Her teeth glisten like Egyptian sugar,
Sugar, the food of rulers, of sweet taste.
5. She is not of those who emit a disgusting odor,
But an odor appreciated only by men of sense.
6. The fragrance of *ḫzêra* her tresses emit,
Oh, may the eye be blinded that is incensed at this beauty!
7. When, O people, she comes nearer, her eyes enchant,
And when she ascends from the valley, O people, she slays with her charms.

The poet was a member of the as-Sba'a tribe; the reciter, Blejhân eben Meṣreb. The poet went out on a plundering expedition, *muḫanšel*. On his return he was told that his kin were camping east of Salamja. On arriving there he saw from the tracks that the camp had been removed farther west. He therefore ascended a high hill and looked over the western horizon, hoping to see a few tents he knew, among them the tent of his sweetheart.

Verse 1. *Al-ferîž mužîm* signifies a few tents, which remain for a considerable length of time in the same place. 4. The cane sugar, which contains more of the glittering crystals than the best European sugar, is made in Egypt. 5. The Bedouins hate all strong odors, believing that some odors give rise to many diseases, or at least irritate old wounds; for this reason they stop the nostrils of sick persons. It is considered a matter of individual taste which odor is harmful and which helpful. 6. He who cannot tell an injurious odor from one that is beneficial looks with disfavor on the person or the object by which an odor is disseminated. 7. *Šeṭanjaha* or *šṭûnaha* are the several charms of a beauty, in this case the girl's full hips.

1. *Jâ meḥsen al-wejlâd 'axkom ṭudû bi*
hal-ḫzûz alli wasi'en ṭenâjâh
2. *kazzejt mirsâl w-lâ radd nowbi*
w-lâ ǧâb li 'elmen šefijjen w-lâ ǧâ
3. *jâ rabb lâ tarzoḳ ḫaṭât al-čedûbi*
alli jeḫumm el-'elem min dûn melflâh
4. *m-âkel w-low ḫaṭṭû 'ala-š-šetel er-ṭowbi*
barbûr ṣejfen sâḫenâten šwâjâ

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Chattering and evildoing,
I would fain, when a slanderer comes to the Arabs,
Take his measure and make my dearest ready,
So that we might saddle our stron[illegible] she-camels, mount
And ride directly for al-Ḥôr and Ṣfajje. [them,

831*
539*

The lover wants to settle with the slanderer and then depart with his beloved, Nîra, for the inner desert. The price Nîra's kin ask for her is very high; in order to pay it, the lover wishes for a hundred yellow she-camels.

Ačleh means "take his measure, settle with him"; *učajjel*, prepare, make ready, load, weigh. Al-Ḥôr is a depression in the center of al-Ḥamâd; the Ḥabra Ṣfajje is located there.

Já zejd lâ taṛreb al-maḥbûb
kw ṣâḥebi w-ent ḳowmâni
ḥowse low žarîarat aṭ-ṭowb
lâ já ba'ad kill ḥajjâni.

O Zejd, do not beat my dear one!
She is my friend, thou mine enemy.
When Ḥowse lifts her garment,
Oh, that I may live longer than the whole kin!

Ṣâḥeb means a friendly tribe, ḳowmâni a hostile one. *Žarîarat aṭ-ṭowb*: she raises the dress covering her breasts in such a way that they show through the enlarged slit. If a girl or a woman wants to encourage her kinsmen to the greatest bravery in a dangerous fight, she does so not by words alone but also by significant deeds. So, for instance, she opens her dress on the breast as a sign of how she means to reward the bravest. Her lover then forgets everything else, only wishing not to perish in the fight, in order that he may enjoy the promised reward. *Lâ já ba'ad* means "Oh, that I may not be absent, that I may not die." *Ḥajjân* are the kinsfolk, who keep together even in a fight.

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Já wannâti wunnejtaha
w-en-nâs mâ darjaw baha
lâ wâḥani min ḥâṣa'aha
bên al-berîm w-ṣawbaha.

This is the lament which I utter,
And none knows of it;

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539x

Já-bu ṭemânen ḏubbalen wa-rhâf
'eḏâb liṭarrâd al-hawa
já ḫidleten riš an-na'âm erdâf
jel'ab beha ṣafi al-hawa.

O thou with eight teeth fine and small,
Which so torment him who is given to flirting!
O braids above the forehead, as thick as the ostrich's feathers,
With which nothing but a strong breeze can play.

Ṭemân are the four lower and the four upper incisors. The finer and smaller, the prettier they are. When they are shown by a smiling beauty, the passion of amorous men is inflamed to a high degree. *Ṭarrâd* is a warrior who, circling on his mare, attacks the enemy with the one aim of defeating them. No sooner has he vanquished one, than he throws himself on another. *Ṭrâd* is a hand-to-hand fight, also a mock battle in which the struggles of a real battle are imitated. It is often performed in honor of an esteemed guest. *Ṭrâd al-ḫejl* has the same meaning as *le'eb al-ḫejl*, mock battle, cavalry play. *'Arâḍa* has nothing in common with *ṭrâd*. In *'arâḍa* the warriors defile, one by one, before the standing chief, assure him of their fidelity, and by uttering their war cry raise one another's war spirit. He that devotes much of his time to love affairs also resembles a *ṭarrâd*, because, having gained the victory over one beauty, he leaves her in order to win the favor of another. The feathers on the hips of an ostrich are the thickest. A beauty's *ḫidle* should, likewise, be so thick and heavy that nothing except a strong breeze could move it. *Safi* or *ṣalf* is a strong, sudden gust of wind.

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Já ḫowk já daḳḳâḳ al-hejl
já merteši fowk al-ḫanî
akhar ḫa'âdak 'enda rikâz al-ḫejl
abi-ṣmanak w-atrok ḫali.

O sweetheart mine who givest forth a fragrance as if pounding cardamom!
O thou who supportest thyself by the bent litter pole!
Stop thy camel at the cavalry assault,
For I will desert my kin to guarantee thy safety.

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539x When a migrating tribe is attacked by the enemy, the maiden should put both herself and her camels under the protection of her lover. *Hejl*, cardamom, is pounded and added to black coffee. He that pounds *hejl* in a mortar smells of it. The women like to sprinkle their hair and dress with it. If the girl or woman sitting in the litter wants to observe better, she has to kneel and support herself with her elbows on the bent horizontal pole. The lover will neglect the property of his own kin in order to rescue his sweetheart from being robbed by the enemy.

Já bint wa' ḳalbi širebč
širb al-ḳarâh bel-ḳâjile
já bint w-allâh mâ-'refč
mâr enn ǧa'âdeč mâjile.

O girl! Oh! my heart drinks thee
With the same lust as we drink fresh water during the greatest heat.
O daughter! by Allâh himself, I know thee not,
But thy waving plaits caught my eye!

The warrior saw the long, loosened braids of an unknown beauty and began to desire her with his whole heart.

Er' aš-šalâfi dâre'ât
miṯl aš-šenâber bel-ḥaira'
'ajnêč já tirf al-benât
já lâbesen ṯoub al-ṛawa'.

Behold the blades of the decorated spears,
Shining in the air like a red garment!
Before thine eyes, O tender maiden
Who appearest in a seductive dress!

[832] The blood-stained spear blades remind one of the long red kerchiefs worn by dressy women. *Ṯoub al-ṛawa'* is a woman's dress unbuttoned below the throat. It hangs loosely over the shoulders disclosing both the throat and the breasts. Thus the girl, who in a perilous fight encourages the men to persevere, arranges her dress.

Já ḥejk já rê'i-l-ḳa'âd
wa-mḳolladen riš en-na'âm